Toronto Theatre Scene

New York & London Letters

May 30-June 5, 1965, Vol. 2, No. 39

CREST

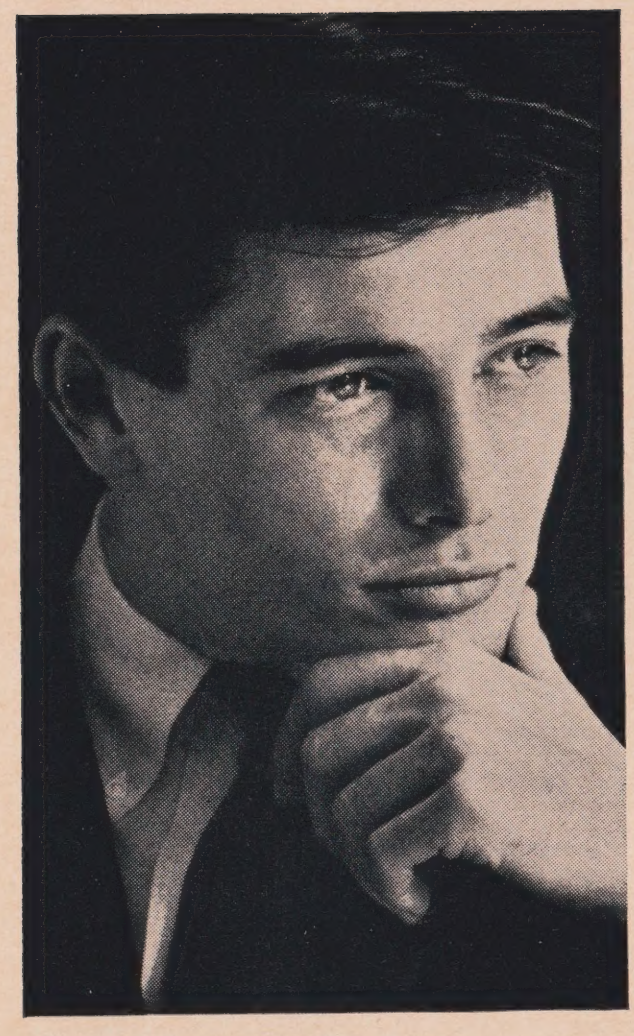
SCENE

THEATRE MAGAZINE

The Crest: "Oh What a Lovely War"

Royal Alexandra: "Spring Melody '65"

The Dell: "Ding-Dong at the Dell"



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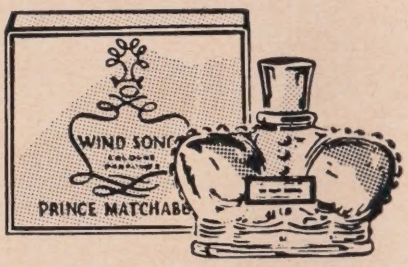

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WIND SONG
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by PRINCE MATCHABELLI

TORONTO SCENE

SHADES of the first rich days of **Melody Fair** musicals on the site of the old Dufferin racetrack will be revived next week when the **Royal Alexandra** presents *Gypsy,* first in a series of hit Broadway productions featuring name stars and supporting casts of talented local singers and dancers . . . Star of *Gypsy* will be **Julie Wilson,** one of the premiere performers of the U.S. and Canadian supper club circuit and a favorite with audiences who have enjoyed touring versions of the many Broadway hits in which Miss Wilson has appeared . . . On June 29, for two weeks, the Royal Alex' will present *Finian's Rainbow,* with Ireland's **Carmel Quinn** seemingly type-cast as the star . . . **Jack Carter,** the irrepressible comedian who shared top billing with Miss Quinn in last year's **CNE Grandstand Show,** is scheduled to blow up his kind of Runyonesque storm the two weeks of July 13-25 in *Guys and Dolls* . . . The logical casting pattern of the Alex' summer series will continue July 27-Aug. 8 with the French star, **Lilo,** starring in *Can-Can* . . . One of Broadway's most versatile performers, **Elaine Stritch,** seems equally like a natural for the starring role, in *Annie Get Your Gun* Aug. 10-22 . . . The Royal Alex' summer season will close Aug. 24-Sept. 5 with a production of *Flower Drum Song,* one of the most tuneful of contemporary musicals . . . Next week also notable for the three-day appearance — Tuesday, Wednesday and Thursday — of Britain's *Royal Ballet Company* in **Maple Leaf Gardens** . . . At the height of his current success, *Oh What a Lovely War,* the **Crest's** artistic director, **Murray Davis,** has announced that the theatre has 12 plays available for next season and will select eight of them. Among the possibles are **Edward Albee's** *Tiny Alice, Hedda Gabler, Tartuffe, Man and Superman, Our Town, Uncle Vanya* and another Albee hit, *Ballad of the Sad Cafe* . . . Meanwhile the **Crest** also announced an interesting discount subscription plan for the coming season, offering 60 per cent of its weeknight tickets, as a series of eight plays, at 25 per cent less than regular prices. ■

S C E N E Theatre Magazine Vol. 2, No. 39 — May 30 - June 5

David B. Crombie, Publisher — **Stan Helleur,** Editor and Art Director

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Spring Melody '65

Precious Blood group brings Jane Morgan back to Royal Alex'

ONE OF THE longest-running and most unique annual variety shows in Toronto's showbusiness history returns to the Royal Alexandra Theatre this week under the title, *Spring Melody '65*. Like *Spring Melody '64*, it stars one of the biggest names in the business, in the imposing person of Jane Morgan, a singer whose great talent is known to millions throughout the world through recordings, television and the best of supper clubs.

But equally impressive is the involvement of the sponsoring group, the Precious Blood Young People's Club of Scarboro under the guidance of the Rev. Father L. J. Dugo, who might well be called the Jack Arthur of the parish circuit. Father Dugo, with professional help from local people like director Jack Burns, choreographer Jack Lemen, assistant director Art Harison and musical director Jimmy Dale, has been staging *Spring Melody* productions since 1954. From parish hall to the city's showcase "traditional" theatre — the Royal Alexandra — exemplifies his success.

But the true success of each *Spring Melody* edition has been measured in terms of how much it has meant to the basic principle of the Precious Blood group; which has been to bring together young people of a community in a continuing program, highlighted by an annual event in which many amateur performer members can participate and in which all, including

Trumpets a'Plenty is the name of a unique instrumental group led by Ellis McLintock. Top left — Gordon Braund with Johnny Cowell. Seated, left, is McLintock flanked by Morris Isen.

friends, can take justifiable pride, merely as spectators.

At first, Father Dugo's productions were amateurish in character but by 1961 had achieved a level of proficiency and attendance that encouraged establishment of a "guest star" policy. That year, four of Canada's outstanding professional performers – Juliette, Joyce Hahn, Phyllis Marshall and Joyce Sullivan – shared top billing. And the policy has persisted.

In 1962, the headliners were the internationally - known recording artists, The Four Aces, along with Canadian TV star, Denyse Ange. The following year, when Spring Melody played a full week in the Prince of Wales Theatre, Jane Morgan was the star and played to sell-out crowds.

She returned last year and in five days at the Royal Alex', the total audience was in excess of 10,000, a figure which, according to every indication, would be at least duplicated by *Spring Melody '65.*

The results are not surprising since one of Miss Morgan's many fortes is her "family" appeal. Autograph-seekers usually include several gentlemen seeking her signature "for my wife" and a good many teenagers asking for two – "one for myself and one for my father." One youngster recently told Jane, "I dig your records, my father digs you, and my mother doesn't mind at all. In fact, she calls you Daddy's girlfriend." That about sums it up

(Please turn to page 14)

Jane Morgan, top photo, is making her third appearance as Spring Melody star. Co-starring is comedian-singer Wally Griffin.

"Return" to the Crest

Kevin Palmer saw his first professional production in the Toronto theatre, now he's back as the director of the London musical hit "Oh What a Lovely War"

KEVIN Palmer, director of *Oh What a Lovely War,* British musical comedy now playing the Crest says he has Canada to thank for introducing him to the participating world of theatre. He also has the Crest to thank for his first look at a professional production.

The sequence originated some years ago when, as a uranium analyst, he left his native Australia and came to Ottawa in that capacity. While in the capital Palmer attended Carleton University and, through his English professor, developed a deep interest in theatre which led him to enroll in the Webber Douglas Dramatic Academy in London.

Before leaving for England he visited Toronto. "There," he says, "I saw my first professional production—*Witness for the Prosecution* — and therefore I'm very pleased that my Canadian debut as a director is being made in the very same theatre."

Following his academy training in London, Palmer worked as an assistant stage manager, stage manager, senior stage manager, stage director and director. It was at London's Aldwych Theatre where he got his first important professional break. After the first-night performance of a production of Ondine, Palmer was told: "We don't want you as assistant stage manager any longer. We want you as stage manager."

Bearer of the good news was Peter Hall, now director of the Shakespeare Memorial Theatre, for whom Palmer has great respect. "He is one of the few people I have ever met who has the power of cohesion with a company especially under difficult conditions such as as a 2.30 in the morning dress rehearsal. He can inspire his actors to do another four hours' work. The revival of English theatre since 1958 owes a great deal to Peter Hall."

Another strong influence in Palmer's life has been the controversial British director, Joan Littlewood, with whom he worked on the original London production of *Oh What a Lovely War.*

"Any remark I make about Joan," he says, "must be prefaced by the statement that I think she is a genius. *Oh What a Lovely War* was in rehearsal every day for the first three months it was playing at the Theatre Workshop. But one wanted to be there every day without complaint, because to be even in her presence in a rehearsal room is an education. Joan and I have disagreed violently at times and yet have always been able to maintain

(*Please turn to p. 12*)

Typical scenes from Oh What a Lovely War. Top—left to right—Don Sutherland, Michael Snow, Ratch Wallace and, standing, Nicholas Simons. Bottom, the girls say goodbye, from left to right: Barbara Bryne, Tudi Wiggins, Gwen Thomas and Barbara Franklin.

IN NEW YORK

AS indicated in this space in recent weeks, **Frank Gilroy's** *The Subject Was Roses* did win a Pulitzer prize. It also won the **New York Drama Critics'** commendation as the year's best drama. Best musical: *Fiddler on the Roof* . . . First-night audience which cheered **Margot Fonteyn, Rudolf Nureyev** and the **Royal Ballet** company included such great dance figures as **Alicia Markova, Alexandra Danilova, Maria Tallchief** and **Agnes DeMille** . . . **Aldous Huxley's** *The Devils of Loudon* has been adapted by **John Whiting** for Broadway and will be presented next season by **Alexander Cohen** with **Jason Robards, Jr.** as the star and **Michael Cacoyannis** as director. It will be called, simply, *The Devils* . . . A new musical, *Flora, the Red Menace,* is a Broadway hit . . . *The Genius Farm,* a musical by **Norman Retchin** and **Hal Borne,** will have a summer theatre tryout on, maybe, Broadway . . . Among the big news is the announcement that **Gower Champion** will stage **Michael Stewart's** *He to Hecuba,* to be produced by **Edward Padula,** on Broadway next fall . . . Twentieth annual **Clarence Derwent Awards** for the best performances by a non-featured actor or actress during the 1964-65 season went to **Elizabeth Hubbard** for her performance in *The Physicists* and to **Jaime Sanchez** for his off-Broadway portrayal in *Conerico Was Here to Stay* . . . **Jack Gelber's** new comedy, originally titled *Let's Face It* opened May 19 in the **Theatre de Lys** with the new title of *Square in the Eye.* Decision followed an objection by the **Cole Porter** estate which claimed the first title was the label of a Porter musical produced in 1941 . . . Mild 'n' bitter, anyone? Britain's **Whitbread Brewery** is sponsoring **The Whitbread Anglo-American Theatre Award** to be presented annually to British talent involved with the New York stage . . . **Leueen McGrath** being paged by the **Theatre Guild** to star with **Claude Rains** in **Ugo Betti's** *The Burnt Flower Bed* . . . **Eydie Gorme** would like to portray the **Gertrude Lawrence** role in *Lady in the Dark* now that the Broadway rights have been released . . . **Kitty Carlisle** would like French actor **Fernand Gravet** to co-star with her in a summerstock round of **Marriage-Go-Round** . . . The 2,729-seat **Lincoln Centre Theatre** had a total of 882,000 for 390 performances in its first year of operation . . . What's happening to jazz? It's going discotheque. **Basin Street East** now following **Birdland** in the switch. One reason appears to be that artists and managers have priced themselves out of reach. Basin Street East impresario **Ralph Watkins** points to a recent **Peggy Lee** stand which brought near capacity business but her $17,000 fee, according to Watkins, left little profit, or not enough in relation to his overall investment ■

CREST THEATRE FOUNDATION

presents

OH WHAT A LOVELY WAR

starring

(in alphabetical order)

Michael Bawtree
Barbara Bryne
Gary Files
Barbara Franklin
Eric House
Joel Kenyon
Nicholas Simons
Michael Snow
Don Sutherland
Gwen Thomas
Ratch Wallace
Tudi Wiggins

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After a treatment by Ted Allan

Directed by Kevin Palmer

Original Setting by John Bury

Musical Direction by Milton Barnes

Costumes by Una Collins

Musical arrangements by Alfred Ralston

Dances staged by Marlene York

SONGS

1. Row Row Row ..... Ensemble
2. We don't want to lose you ..... The Ladies
3. Belgium put the Kibosh on the Kaiser ..... Tudi Wiggins
4. Medley — Are we downhearted, It's a long way to Tipperary, Hold your hand out Naughty Boy ..... The Men
5. I'll make a man of you ..... Barbara Bryne
6. Pack up your troubles ..... The Men
7. Hitchykoo ..... Gwen Thomas
8. Heilige nacht ..... Don Sutherland
9. Christmas day in the cookhouse ..... Gary Files
10. Goodbye - - ee ..... Eric House

INTERVAL

11. Oh What a Lovely War ..... Ensemble
12. Gassed last night ..... The Men
13. Roses of Picardy ..... Barbara Bryne & Don Sutherland
14. Hush here comes a Whizzbang ..... The Men
15. There's a long, long trail ..... Don Sutherland
16. I don't want to be a soldier
17. Kaiser Bill
18. They were only playing leapfrog ..... The Men
19. Old soldiers never die ..... Michael Snow
20. If you want the old battalion
21. If the sergeant steals your rum
22. Far far from wipers ..... The Men
23. I wore a tunic ..... Don Sutherland
24. Forward Joe Soap's Army
25. Fred Karno's Army ..... The Men
26. When this lousy war is over ..... Don Sutherland
27. Wash me in the water
28. I want to go home
29. The Bells of Hell ..... The Men
30. Keep the home fires burning ..... Barbara Franklin
31. Sister Susie's sewing shirts ..... Barbara Bryne
32. Finale ..... Ensemble

(Chanson de Craonne, I don't want to be a soldier, And when they ask us.)

WHO'S WHO IN THE CAST

ERIC HOUSE — Toronto-born, he has played leading roles in London, New York, and Stratford, Ontario, in both musical and dramatic productions. He is a frequent performer on CBC-TV. A member of the original Crest company in 1954, he played, among other roles, Archie Rice in The Entertainer and the Fool in King Lear. Mr. House was last seen locally in the Canadian Players' production of All About Us at the Royal Alexandra Theatre. As the genial master of ceremonies of the parade of songs and historical incidents, he makes a welcome return to the Crest.

BARBARA BRYNE — Took over Pat Galloway's part in the revue Warmly This Winter, which had a long run at the Dell. Last year she was a character actress in the Crest repertory company and audiences will remember her comic portrayal of Mrs. Madigan in Sean O'Casey's Juno and the Paycock, as well as Mrs. Cratchit in Mr. Scrooge and her performance as Birdie in The Little Foxes.

BARBARA FRANKLIN — Barbara Franklin won the approval of Toronto audiences with her delightful performance in the hit musical Salad Days and in the Crest's production of Mr. Scrooge. An experienced singer and actress, Barbara has had leading roles in opera productions, revues, musicals and dramas such as South Pacific, Spring Thaw, and The Four Poster with the Manitoba Theatre Centre. She has just completed touring Canada in All About Us.

NICHOLAS SIMONS — An English actor trained at London's Central School, Nicholas came to Canada in 1962. Since then he has appeared with the Red Barn, Canadian Players, the Stratford Festival Company, Manitoba Theatre Centre and with MTC's Young Company which toured the High Schools in the province. He was recently seen in the CBC's production of Say Nothing, opposite Zoe Caldwell, Brenda de Banzie and Norman Welsh.

DON SUTHERLAND — is no stranger to audiences at the Poor Alex' Theatre and the Central Library Theatre and he has appeared in The Maritimes in productions of Brigadoon, Paint Your Wagon, Carousel and Kiss Me Kate. Don has worked in many TV and radio shows and most recently was seen on the CBC's Festival production of Iolanthe, in which he appeared with Eric House.

MICHAEL BAWTREE — Versatility is the word that best describes this young Englishman. He graduated from Oxford in 1961, having previously gone to London with one of the many revues he had appeared in at university. Michael came to Canada, started teaching English at Victoria College, University of Toronto, became a regular book-columnist for the Tely and last year was host and co-writer of Exploring Poetry, an educational series for CBC-TV. Michael also spent last season as dramaturge with the Stratford Festival Company.

GWEN THOMAS — The only woman to appear in the Crest's production of Emmanuel Xoc, Gwen is a graduate of the Webber Douglas Dramatic Academy in London. She has appeared on stages in Los Angeles, Vancouver and Edmonton. In Toronto she worked with George Luscombe and his Workshop Productions.

MICHAEL SNOW — Graduated in law from the University of Western Ontario. He was a member of the Crest permanent repertory company and appeared in Born Yesterday, Caesar and Cleopatra and The Little Foxes. This season he was seen in The Deputy and The Provok'd Wife. Michael has been signed to appear in productions at the Shaw Festival, Court House Theatre, Niagara-on-the-Lake this summer.

TUDI WIGGINS — Has been part of the Canadian theatre scene since she was 12 when she appeared in children's theatre in Ottawa. Since her debut she has appeared with the Canadian Repertory Theatre, the Red Barn, and the Straw Hat Players at Port Carling and in Peterborough. While with Canadian Players, she took over Kate Reid's role in Taming of the Shrew. Tudi, who has been compared with the late English actress Kay Kendall, once taught handicapped children and her Crest credits include roles in Evelyn and The Enchanted. She has also made numerous appearances on CBC's Festival, Show of The Week and Eye Opener.

JOEL KENYON — His most recent roles at the Crest were in the Deputy and The Provok'd Wife. He has frequently appeared on CBC-TV and radio and has worked at the Manitoba Theatre Centre, Prudhomme's Garden Centre and with the Straw Hat Players. Last year he went on the American tour of the Canadian Players' productions of Henry IV Part I and Enemy of the People.

GARY FILES — Seen recently at the Crest in the production The Provok'd Wife, Gary, an Australian, is a graduate of the National Theatre School in Montreal. His Canadian acting experience includes work in John Hirsch's Manitoba Theatre Centre in plays such as Taming of the Shrew and Mother Courage and numerous leads in CBC radio and TV in Montreal.

RATCH WALLACE — A former stage manager at the Colonnade Theatre, Ratch is a familiar figure at the Crest. He appeared in recent productions of The Deputy and The Provok'd Wife and is associated with the theatre's public relations department. This fall Ratch hopes to attend the National Theatre School in Montreal.

STAFF

Artistic Director—MURRAY DAVIS; Business Manager—MAURICE MILLER; Publicity—MARILYN STUDNITZ; House Managers—RONALD URWIN, RONALD WISE; Executive Secretary—MAVIS HAYMAN; Musical Director—MILTON BARNES; Production Manager—GRANIA MORTIMER; Resident Designer—MICHAEL JOHNSTON; Stage Manager—R. MICHAEL HAMLIN; Assistant Stage Managers—NANCY SHAFFNER, JAN VISSCHER; Technical Assistant—ADRIENNE LAURNA; Carpenter—STAN TURNER; Electrician—TOM SWEENEY; Assistant Electrician—E. FISHER; Property Man—JIM MacDOUGALL; Photographer for Crest Theatre—ROBERT C. RAGSDALE.

CREDITS

The Crest wishes to acknowledge with gratitude: Bay Bloor Radio; Kee Klamps North America Ltd.; Elmer Free Wheelchair Rentals.

LONDON SCENE

HER Majesty Queen Elizabeth has agreed to become patron of the new **Theatre Royal Trust,** a fund supporting **John Counsell's Theatre Royal** in Windsor, in the shadow, so to speak, of **Windsor Castle.** The fund will assist the theatre in fostering experimental productions. Part of Counsell's plan will be a Sunday night play producing club so that dramatists can see their work in the hands of professionals. The theatre will also educate and train drama students and institute scholarships. President of the new trust fund is Canada's former Governor General, **Earl Alexander of Tunis . . .** The **Mermaid** is presenting a **Sophocles** double bill — *Oeidipus the King* and *Oeidipus at Colonus* — with **Bernard Miles** in the title role. **Sonia Dresdel** plays **Jocasta** and **Esmond Knight** portrays **Creon . . .** Are the **Beatles** going legit'? Not quite. But their manager, **Brian Epstein** may buy a major holding in the **Saville Theatre.** Seems he's long held ambitions re theatrical production . . . **Peter Hall** of the **Shakespeare Memorial Theatre** told the **Annual Drama Festivals Conference** that the main thing wrong with theatre today was the shortage of directors. He also admitted there was no way of learning to become a director in Britain, except by "crucifying" actors, again and again until one learned, by practice, how to direct . . . Hope is held that the new **Belgrade Theatre** annex in Coventry, with its small experimental theatre, might be the laboratory required for would-be directors . . . The delightful **Margaret Rutherford** and equally appreciated character actor, **Sid James,** are co-starring at the **Saville** in the **Howard Teichmann — George S. Kaufman** comedy, *The Solid Gold Cadillac* . . . **Brecht's** *Life of Galileo* will open at the **Mermaid** July 13 with **Esmond Knight** in the lead . . . Also popular is the revival of **Wilde's** *The Importance of Being Earnest* at the **Ashcroft** in Croydon . . . **Cecil Clarke,** one of the early leaders of Ontario's **Stratford Festival Theatre,** now one of Britain's top TV drama men as head of plays for **ATV.** ■

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CREST

(Continued from p. 4)

mutual respect."

Oh What a Lovely War, which Palmer went on to direct throughout a tour of Europe and with which he was later associated, as stage director and assistant director, in David Merrick's New York production, has been described as "a mocking, tuneful, bittersweet combination of an historical documentary, with the cheekiness of the English music-hall."

Opening in 1963, it played 18 months in London, winning the critics' prize as the season's best musical and later winning top honors in the Paris Festival des Nations. It was a Broadway hit last fall.

Canadians may recognize it more readily for the fact that it was an original concept of Canadian playwright Ted Allan of Montreal and Toronto.

In published Author's Notes, Chilton has written: "In 1958 I was on holiday in France. At the request of my grandmother I visited Arras in order to photograph the grave of my father (her son) who had been killed in that area in 1918. I had no idea there were so many soldiers' cemeteries around Arras. When at last I discovered my father's official memorial it was to find that he had no grave. Instead, his name was inscribed upon the wall along with those of '35,942 officers and men of the Forces of the British Empire who fell in the Battle of Arras and who have no known graves'. What could have possibly happened to a man that rendered his burial impossible? What horror could have taken place that rendered the burial of 35,942 men impossible and all in one relatively small area? The search for the answer to this question has finally led to this production, in the sincere hope that such an epitaph will never have to be written upon any man's memorial again."

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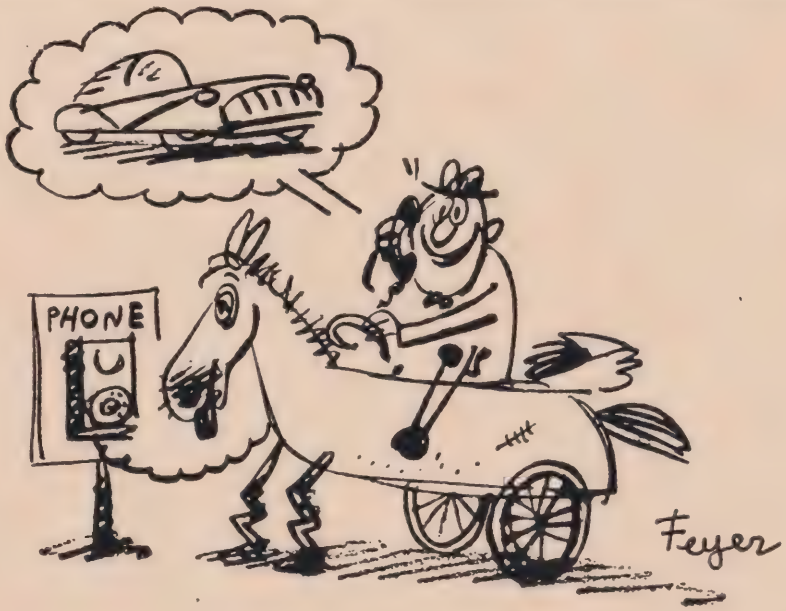
Miss Littlewood's London Theatre Workshop had this to say: "Everything spoken during this evening either happened or was said, sung or written during 1914-18. Everything presented as fact is true. In 1960 an American Military Research Team fed all the facts of World War I into the computers they use to plan World War III. They reached the conclusion that the 1914-18 war was impossible and couldn't have happened. There could not have been so many blunders nor so many casualties. Will there be a computer left to analyse World War III?"

The Workshop also acknowledged its production has been based on factual data in official records, war memoirs, personal recollections and commentaries which include those of The Imperial War Museum, Kaiser Wilhelm II, General Erich Ludendorff, Field Marshal Graf von Schlieffen, Marshal Joffre, Field Marshal Earl Haig, Field Marshal Sir John French, General Sir Henry Wilson, Rt. Hon. David Lloyd George, Philip Noel-Baker, Alan Clark, Engelbrecht and Hanighen, Siegfried Sassoon, Sir Philip Gibbs, Edmund Blunden, Leon Wolff, Capt. Liddell Hart, Barbara Tuchman, Herman Kahn, The Times and The Daily Express.

"For personal help," says The Workshop, "we are especially indebted to Sgt. Dearsley (Royal Fusiliers), Dorothy Woodman, Bert Sweet (ex-Gunner, 186 RFA, Deptford Gun Brigade) and many other ex-members of the armies of both sides in the 1914-18 war and above all to the unknown British soldier-composers of the Western Front." ■



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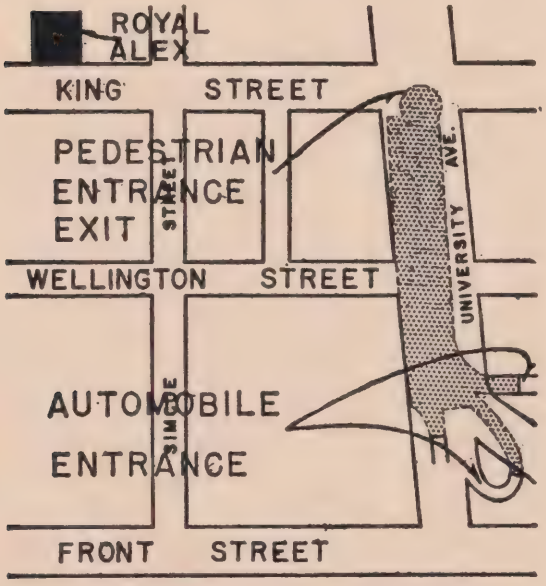

SPRING MELODY '65

(Continued from page 3)

—something for everyone — a great voice, perfect stage presence, and all the best qualities of The Siren and The Lady wrapped up.

Jane's ability to capture an audience is so great and her fans so legion, that she is one of very few popular singers who has been successful in the concert field. Her one-woman show, "Jane Morgan In Concert" has been a sell-out from California to Maine and is scheduled for Carnegie Hall later this year.

A graduate of the famed Juilliard School of Music, Jane had originally planned to become a serious lyric soprano. (She comes from a musical family — her father was first cellist with the Boston Symphony Orchestra for 25 years and her mother was a concert singer and pianist.) While still at Juilliard, Jane decided to turn from classical to popular music and she has never had regrets about her choice.

She worked her way through Juilliard singing nightly with the orchestra in a New York supper club. This showcase brought her an offer to appear at one of the top clubs in Paris. Making another wise decision, Jane was off to Paris within weeks after graduation and was soon starring at the Club des Champs Elysees. She sang American songs to her Parisian audiences until she became fluent enough in French to expand her repertoire. Today, Jane records in five languages.

As her popularity grew in France, offers poured in from all over the Continent and Jane starred in theatres and supper clubs in Rome, Madrid, Cannes, London and Monte Carlo. She was the toast of Europe and at that point, American audiences began clamoring for her to come home. Return she did, to repeat her European triumphs. Her first cross-country tour starred her in every major hotel and club throughout the United States and Canada. Jane Morgan was an established international star.

Chief supporting star to Miss Morgan is the well-known U.S. singer-comedian, Wally Griffin, whose first legitimate theatre assignment was opposite Carol Channing in *Show Business*, a revue which later became *Show Girl* and kept him busy for two seasons. Before this he had appeared in supper clubs and hotels from coast to coast and a half-dozen appearances on Ed Sullivan's TV show. On stage, Griffin toured in the national company of *Sound of Music* and made summerstock appearances opposite Ginger Rogers, Betty Hutton, Lilo in such productions as *Brigadoon, Annie Get Your Gun, Oklahoma* and *Guys and Dolls*, to name a few.

Other well-known performers in this year's show include honky-tonk comedian-pianist and singer Alec Read as master-of-ceremonies; comedians Benny Silverton Doug Romaine and Ron Leonard and Ellis McLintock's unique musical group — Trumpets A'Plenty featuring McLintock himself, Gord Braund, Morris Isen and Johnny Cowell. McLintock's 18-piece band is backing the show. ■

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COMING EVENTS

Now playing	Royal Alexandra	Spring Melody '65
Now playing	Crest	Oh What a Lovely War
May 31 - June 19	O'Keefe Centre	Harry Belafonte
June 8-9-10	Maple Leaf Gardens	Royal Ballet
June 8-27	Royal Alexandra	Gypsy (Julie Wilson)
June 29 - July 11	Royal Alexandra	Finian's Rainbow (Carmel Quinn)
July 13-25	Royal Alexandra	Guys and Dolls (Jack Carter)
July 27 - Aug. 8	Royal Alexandra	Can-Can (Lilo)
Aug. 10-22	Royal Alexandra	Annie Get Your Gun (Elaine Stritch)
Aug. 24 - Sept. 5	Royal Alexandra	Flower Drum Song

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The high point of modern apartment living in Metro

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CADILLAC DEVELOPMENT CORPORATION LIMITED

2171 AVENUE ROAD, TORONTO 12

THE PEOPLE WHO PUT THE **ART** *IN APARTMENT LIVING*

we're a bit backward about swimsuits this season...and with good reason. EATON'S